THE WEEKLY MAGAZINE

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JAZZ INFORMATION

VOL. I, No. 21

TEN CENTS

SIDNEY BECHET RETURNS TO NEW YORK, RECORDS FOUR SIDES FOR BLUEBIRD

Sidney Bechet, who came back to New York last week after playing for many months in Fonda, N. Y., recorded four sides for Bluebird on Monday, February 5.

Under the name of Sidney Bechet and his New Orleans Feetwarmers, the grand old man of the soprano sax waxed "Indian Summer", "One O-Clock Jump", and two originals, "Preachin' Blues", and "Sidney's Blues".

The group was a five-piece combination including Bechet, soprano sax and clarinet; Sonny White, piano; Charlie Howard, guitar; Wilson Myers, bass; and Kenny Clarke, drums.

FRANKIE NEWTON BACK AT KELLY'S

Frankie Newton, well-known trumpet player and leader, returned to Kelly's Stable, New York, on Sunday night, February 4. Newton replaced Bud Freeman's orchestra, which had been there two weeks.

Many of Newton's former bandmen joined other organizations during recent layoffs. Outstanding among his new additions is Pete Brown, who played alto sax with Newton and John Kirby at the Onyx, some years ago, and more recently led his own band at Kelly's, the Onyx, the Brittwood, and elsewhere. Drummer Eddie Dougherty is still playing with Newton.

METRONOME'S "ALL STARS" RECORD

An "all star" band composed mostly of musicians who won Metronome's annual poll was to make records for Columbia on Wednesday, February 7.

The winners this year included: Charlie Spivak, Harry James, trumpets; Tommy Dorsey, Jack Teagarden, trombones; Benny Goodman, clarinet; Toots Mondello, Eddie Miller, Tony Pastor, saxes; Jess Stacy, piano; Carmen Mastren, guitar; Bob Haggart, bass; Gene Krupa, drums. Most of these were set for the session.

New York

NEW YORK, Feb. 7.-- A series of personnel changes in Count Basie's orchestra will send that band out of the Golden Gate Ballroom this week with a new payroll for the first time in many months. Besides Shad Collins, who must lay off for

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BENNIE MORTON JOINS JOE SULLIVAN

Bennie Morton, noted trombonist who left Count Basie's orchestra last week, joined Joe Sullivan's mixed band Sunday night.

The trombone player, who worked with such bands as Fletcher Henderson's and Don Redman's before Basie, becomes the fifth colored musician in the band, now in its fourth month at Cafe Society.

The orchestra now includes: Andy Anderson, trumpet; Morton, trombone; Edmund Hall, clarinet; Danny Polo, tenor sax; Sullivan, piano; Henry Turner, bass; and Johnny Wells, drums.

Billy Taylor, bass player with Duke Ellington for years, is expected to replace Turner within two weeks. The band's first date for Columbia Records is now scheduled for next week.

GENE ANDERSON JOINS ZUTTY

Gene Anderson, one-time pianist in Carroll Dickerson's orchestra, joined Zutty Singleton's band at Nick's last Tuesday. In the Dickerson band, Anderson played with Zutty and Louis Armstrong.

He replaces Sam Allen, who was compelled to leave the band in order to devote more time to his music studies.

Mel Powell, young white pianist who has made some arrangements for Zutty, played with the band Sunday night, before Anderson joined. Powell will play solo piano at Nick's on relief nights.

Los Angeles

LOS ANGELES, Feb. 1.-- The Onyx Club continues its good policy with Stuff Smith and his new band. Stuff seems to feature a little more "novelty" music than when he was last in Hollywood, at the Famous Door. (All Los Angeles spots seem to name themselves after New York originals.) But he still plays more of the righteous stuff than can be heard elsewhere. Especially good is Jonah Jones on trumpet, who is the only one of the earlier band left. Jonah is one of the very few who play in their own style, and he never fails to be exciting. The rest of the band: George Clark, tenor; Luke Stewart, guitar; Eric Henry, piano; Herb Cowan, drums; John Brown, bass. Bob Dade, of the Onyx, will run a series of Sunday

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JELLY ROLL SOLO ALBUM RELEASED; TWELVE BAND SIDES STILL TO COME

The album of "New Orleans Memories" by Jelly Roll Morton, first announced in last week's Jazz Information, was to have been released today by General Records, 1600 Broadway, New York City.

The same company will later release, but on its "Tavern Tunes" label designed for the automatic phonograph trade, a number of band recordings led by Morton.

Described as a "one-man job" by the veteran pianist, composer and leader, the album represents a recorded tour of New Orleans at the turn of the century. The emphasis is on "sporting house music", sung and played by Jelly Roll, but many numbers recall other phases of New Orleans music.

Among the sides in the album is a previously unrecorded piano rag by Scott Joplin, and a version of Clarence Williams' "Michigan Water Blues", performed as Tony Jackson used to do it. A booklet accompanying the album, prepared by Charles Edward Smith and Alan Lomax, includes biographical data as well as historical material, on New Orleans and sporting house life, supplied by Jelly Roll himself.

The titles in the album include: "The Crave", "Winin' Boy Blues", "Mister Joe", "Don't You Leave Me Here", "King Porter Stomp", "Michigan Water Blues", "Mamie's Blues", "Original Rags", "Buddy Bolden's Blues", and "The Naked Dance".

For the "Tavern Tunes" band recordings, an all-star band was assembled, featuring: Henry Allen, trumpet; Albert Nicholas, clarinet; Ed Williams, alto sax; Jelly Roll Morton, piano; Wellman Braud, bass; Zutty Singleton, drums. On a first date Joe Britt played trombone; on the third, Claude Jones; while the second date had no trombone.

Among the titles recorded were "Get The Bucket", "Big Lip Blues", "Shake It", "Good Old New York", "Sweet Substitute", and "Panama".

Chicago

CHICAGO, Feb. 5. -- Chicago is running on one cylinder this week, and very slowly at that. Jimmy Dorsey is still here, and the remainder of the name outfits fall in the Orrin Tucker classification.

Duke Ellington's band opened at the State and Lake Friday, February 2, and sounded marvelous.

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JAZZ INFORMATION

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Editor

Eugene Williams

Associates

Ralph J. Gleason
Jean M. Rayburn
Kay Johns

COLLECTORS' ITEMS

Bill Riddle of Baltimore adds three Whoopee Makers sides. " Do Something" (3837) by the Broadway Broadcasters, Cameo 9158, is all straight except for a short Teagarden solo and a general get-off behind an awful vocal. "Makin' Whoopee" (3615) by the Lumberjacks on Cameo 9063, has MacPartland, Teagarden, a vil
Teagarden, a violin and clarinet, which sounds more like Jimmy Dorsey than Goodman. "Would You Be Happy" by the Lumberjacks, Cameo 9147, has master 3767; which lines up with "Dirty Dog". It's straight.

He also found the Dorsey Brothers' "Beside An Open Fireplace", listed in Discography, p. 211, on Cameo 0189, with the master number changed from 9279 to 19729. Very commercial, but with a fine Muggsy chorus.

* * *

Timothy Leary, Jr., of Jamaica Plain, Mass., is curious about the personnel of the Southland Six, "Runnin' Wild -- Ivy", Vocalion 14476. This is a five-piece white band with fairly good clarinet.

He also wants to know who plays the "wonderful wheezy trumpet" in Cow Cow Davenport's "I Ain't No Iceman -- Railroad Blues", Decca 7426, masters 63764 and 63766.

C. M. Campbell, of Los Angeles, completes the personnel of Nat Coles' Deccas (see Jan. 12 number) by giving the trumpet player's name, Kenneth Johnson.

* * *

Two more Dunn and Bradford discs are given by Phil Meinecke of Ann Arbor. First is the Original Jazz Hounds' "Lucy Long" (143658)--"All That I Had Is Gone" (143657), Columbia 14207-D. Perry Bradford is the composer and vocalist on both sides, Johnny Dunn plays cornet, and Jimmy Johnson is on piano. The other is Alberta Hunter's Okeh 83-83, "Heebie Jeebies", accompanied by Perry Bradford's Mean Four, and "Everybody Mess Around", accompanied by piano and trumpet. Trumpet on these sides, Meinecke says, sounds like the Georgia Strutters; which is also Johnny Dunn.

Meinecke also has "Morocco Blues -- Old Folks Shuffle", by Joe Jordan's Ten Sharps and Flats, Domino 3791, master 16701-16702, which he wants to identify.

* * *

Bixisms: E. M. Ashcraft III informs us that the cornet in Hitch's Gennett record of "Washboard Blues -- Boneyard Shuffle" was Fred Rollinson. He's from Evansville, Indiana, gave up playing some time ago and is now an automobile salesman.

Walter O. Trumbley of East Saint Louis thinks he has a Bix find in the Southern Melody Artists' Okeh 41216, "When The World Is At Rest", and asks whether it's Bix in Paul Whiteman's Victor of "It Won't Be Long Now". We'd say no, offhand, to both suggestions. Any confirmation?

READERS' COMMENTS

Mountain Lakes, N. J.
January 18

To The Editor:

Anthony Cannell of Buffalo suggests in your issue of January 12 an article listing Jazz Information's idea of the best records of 1939.

OK. It would make good reading, and perhaps stir up some comment. I'd like to go farther, though.

Why not establish a weekly feature discussing the "all-time" classics? Take one record each week and devote a couple of paragraphs to its personnel, solos, high spots, etc.

Even if he's familiar with the recording, such discussions are of interest to every collector, and after a year or so we'd have a little piece on each of some 50 or 100 records --- which I think would be very nice.

Paul B. Sheatsley.

Seattle, Wash.
January 15

To The Editor:

When I read Jazz Info for the first time I did so with mixed feelings. But with each issue my feelings have become less mixed. You can thank your New Records reviewer in particular. I do not agree with him all the time, but I can respect him for giving reasons. And he is properly critical, and shows something of a discriminating taste.

You shouldn't give so much space for Collector's Items. If the cultist wants to bring his magnifying glass to every minute aspect of the jazz trade, let him do so privately without imposing himself upon those who aren't interested. Same can be said for Jazzmen Abroad. J. I. is exciting otherwise.

Daiki Miyagawa.

Brooklyn, N. Y.
January 15

To The Editor:

...Keep calling them as you see (or rather hear) them in the record reviews, and you've got nothing to worry about. Sure, you'll get overripe vegetables thrown at you by sentimentalists when you tell the truth about Hawkins' disappointing new records, or the last Victors made by Bix -- that's to be expected. To hell with the sentimentalists. We Want Truth! J. I. reviews of the kind we've been getting so far are a great convenience to hepsters, save them a gang of time they'd ordinarily spend leafing through record supplements and listening to rafts of waxings, trying to find the few current good ones.

Ferdie Roberts.

Classified

WANTED: Any and all types of piano solo records. Will trade for or buy --good trading stock including all bands. Dan Qualey, 30 Joralemon St., Brooklyn, N. Y.

WANTED: Armstrong Okehs in 8000 series. Will pay good. Quote your prices. D. B. Caughren, 137 East 54th St., N. Y. C.

DON'T FORGET: Our second classified ad column, in the March 8th Jazz Information; deadline, March 4th. Available to private individuals only at the nominal rate of 15 cents a line (34 letters to each line). Remittance should acoompany copy.

COLLECTORS' ITEM: Our offer of four weeks extension of subscription to anyone who sends us a good copy of Volume I, No.1 of Jazz Information is still open.

WANTED: Copy in good condition of Hilton Schleman's "Rhythm On Record". State price and condition. Box 27, c/o Jazz Information, 505 Fifth Avenue, N. Y. C.

NEW RECORDS

DUKE ELLINGTON'S Orchestra (Co 35-353) Weely -- I Never Felt This Way Before. Wallace Jones, Rex Stewart, Cootie Williams, trumpets; Juan Tizol, Lawrence Brown, Joe Nanton, trombones; Otto Hardwick, Johnny Hodges, Harry Carney, Barney Bigard, saxes; Duke Ellington, piano; Freddie Guy, guitar; Billy Taylor, bass; Sonny Greer, drums.

"Weely" is a medium fast, stompy Ellington piece, unpretentiously orchestrated and very well played by the Duke's ensemble. Soloists are Rex, playing his tricky style, and Carney. Top honors, however, go to the reeds and the brasses as sections, for their superb playing together.

"I Never Felt This Way Before", which is not arranged or played as well, is one of Duke's characteristic slow, romantically melancholy tunes. This one fails to come off, perhaps because of a too particular search for harmonies. Bigard's low register is always good.

JOHNNY HODGES' Orchestra (Vo 5330) Truly Wonderful -- My Heart Jumped Over The Moon. Cootie Williams, trumpet; Lawrence Brown, trombone; Johnny Hodges, alto; Harry Carney, baritone; Duke Ellington, piano; Billy Taylor, bass; Sonny Greer, drums; Billy Strayhorn, 2nd piano, on "Truly" only.

"Truly Wonderful" is a sprightly number in the style set by this Ellington combination during its recording career. Hodges' alto is in unusually good form, and very well recorded. The other soloists, Brown, Carney and Williams, don't add much; and the tune is of the novelty kind, though not in poor taste. The coupling, a prettily melodic original played by Hodges and the ensemble, shows again how well the musicianship and co-operation of these men adapt them to playing pleasant, tasteful dance music.

LIONEL HAMPTON'S Orchestra (Vi 26-476) Haven't Named It Yet -- I'm On My Way From You. Henry Allen, trumpet; J. C. Higginbotham, trombone; Earl Bostic, alto; Clyde Hart, piano; Artie Bernstein, bass; Sidney Catlett, drums; Lionel Hampton, vibraharp.

These are the usual kind of products of a Hampton recording date, except for Red Allen's exceptional trumpet solo, which opens the second side. Clear, calm and iron-lunged, even a little blatant, it reminds us again what extraordinarily talented soloists are hidden in Luis Russell's band. Principal solos on the other side are by another of Russell's boys, Higginbotham, who plays an unusually tight, thoughtful broken chorus, and Christian, plucking a good electric.

BOOKER T. WASHINGTON (BB 8352) Just Want To Think -- Death of Bessie Smith. Booker Washington is a new blues singer, makes his debut with an ambitious idea in the "Death of Bessie Smith." Far from living up to its possibilities, it's neither a proper eulogy of Miss Bessie nor a simple narrative of her death. Washington sings well, however, on this side and on the coupling. The piano accompaniment is evidently by Walter Davis, with the dragging style and unusual left hand which make his own blues records so interesting.

TEDDY WILSON'S Orchestra (Co 35354) Wham -- Moon Ray. Bill Cheatham, Harold Baker, Karl George, trumpets; Jake Wiley, Floyd Brady, trombones; Pete Clark, Rudy Powell, Ben Webster, George Irish, saxes; Teddy Wilson, piano; Albert Casey, guitar; Al Hall, bass; J. C. Heard, drums.

Wilson's band shows itself more competent with every new record. All three sections perform very well together, the soloists play tastefully enough, and the arrangements are simple and adequate. "Wham" is no collector's item, naturally. The reverse, in fact, is better; but both sides are interesting mainly as a sign of better things to come.

RAYMOND SCOTT and his New Orchestra (Co 35363, 35364) Huckleberry Duck -- Just A Gigolo; The Peanut Vendor -- Business Man's Bounce.

These two discs, Raymond Scott's first with his new band, have been preceded by a very intensive publicity campaign; which, together with the nature of the music, leads us to believe that they may well have an enormous success. Building himself a large band with the conventional instrumentation, Raymond Scott has forsaken to some extent the queer music he used to write for his Quintet, and subsided to a more durably popular style: hybrid swing which substitutes a non-jazz ensemble for the cliche (or riff). Of no interest from the jazz point of view, Scott's orchestra deserves a popular success at least as long as Larry Clinton's, for instance. His featured soloists are Pete Pumiglio, clarinet; Chris Griffin, trumpet; Dave Harris, tenor sax; Walter Gross, piano.

BENNY GOODMAN SEXTET (Co 35349) Shivers -- Seven Come Eleven. Benny Goodman, clarinet; Lionel Hampton, vibraphone; Johnny Guarnieri, piano; Charlie Christian, electric guitar; Artie Bernstein, bass; Nick Fatool, drums.

These are not much to our taste, but it might be said that the sextet is coming closer to the style it wants. Christian stars, with an especially strong attack in his "Shivers" riffs. Guarnieri is not featured in solo.

THE VARSITY SEVEN (Va 8179) Shake It And Break It - A Pretty Girl Is Like A Melody. Benny Carter (Billy Carton), trumpet; Danny Polo, clarinet; Coleman Hawkins (Carleton Harkins), tenor sax; Joe Sullivan, piano; Ulysses Livingston, guitar; Artie Shapiro, bass; George Wettling, drums.

"A Pretty Girl" is a good job, a loose jam-style recording on the pop standard. Carter's trumpet lead is clear, the solos by Sullivan and Hawkins are excellent. The reverse is taken a bit hectically, with a vocal by Joe Turner and an adequate clarinet chorus.

JIMMIE LUNCEFORD'S Orchestra (Vo 5326) Lunceford Special -- Wham. Eugene Young, Gerald Wilson, Paul Webster, trumpet; Elmer Crumbley, Russell Bowles, James Young, trombones; Willie Smith, Earl Carruthers, Joe Thomas, Dan Grisson, Ted Buckner, saxes; Edwin Wilcox, piano; Al Norris, guitar; Mose Allen, bass; James Crawford, drums.

The Lunceford band presents two good sides in their usual vein. The "Special", a fast and brassy show piece, shows off Gerald Wilson on trumpet pretty well, Jimmy Young's trombone, and Joe Thomas on tenor. "Wham", except for a vocal by Willie Smith and the ensemble, forgets the number and features solos by Smith, alto; Snookie Young, trumpet; Thomas, tenor; Crumbley and Young, trombones. The one thing which still keeps this band from playing their kind of music at its best is its nervous, uneven brass; which is much in evidence at the end of the "Special".

ANDY KIRK'S Clouds of Joy (De 2962) Wham -- Love Is The Thing. Third record of "Wham" in this week's releases is about as good as the others except for an overlong drum break. Tenor sax solo is excellent.

JACK JENNEY'S Orchestra (Vo 5304) Cuban Boogie Woogie -- Stardust. With a competent but slightly spotty version of the first title, Jack Jenney couples a sweet version of "Stardust", which is unusual in that the theme is omitted, and the record begins with the leader's trombone improvising on it.

JACK KELLY (Vo 05312) World Wandering Blues -- Men Fooler Blues. The Memphis blues reappear on the Vocalion list, these two sung by a simple, rough singer and accompanied by fiddle and guitars in "old-time" style. The second title is better than ordinary.

BLIND BOY FULLER (Vo 05324) Black Bottom Blues--I Crave My Pig Meat.

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NEW RECORDS

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Fuller, a superior Memphis singer, accompanies himself very well on guitar. "Black Bottom" is conventional blues, the reverse a faster jump vocal in which Bull City Red plays the washboard.

LIZZIE MILES and the Melrose Stompers (Vo 05325) Hold Me, Parson -- He's Red Hot To Me. Lizzie Miles is a good enough singer, but the material here is poor, and the accompaniment very bad. This band invariably plays a dull, out-of-tune ensemble style. There's an alto sax soloist who's surprisingly good.

CHARLIE BURSE and his Memphis Mudcats (Vo 05299) What's The Matter With The Well --- Good Potatoes On The Hill. This group has nothing but its enthusiasm to recommend it.

TAMPA RED (BB 8353) I'll Try To Forget -- Ready For Rhythm. "Ready" is a fast novelty vocal, not very interesting. Tampa sings, plays guitar, and does a little blue blowing. His accompanists are a piano and bass. "I'll Try To Forget", a much better blues, is well sung, with a short kazoo chorus and the bass backing Tampa with a "Yancey Special".

PEETIE WHEATSTRAW (De 7692) Confidence Man -- You Can't Stop Me From Drinking. The Devil's Son-In-Law, in his strange, almost unintelligible style, sings two good and original blues. The accompaniment, featuring mouth-harp, piano, guitar and traps, is only average.

THE YAS YAS GIRL (Vo 05286) I Got To Have It Daddy -- I Just Keep On Drinking. This popular blues singer has no special ability, but her "sinful" songs are neatly done in a lively, strong voice. Backing by a Chicago blues band includes a good alto sax and trumpet, piano, vocal bass and guitar.

GEORGIA WHITE (De 7672) I'm Doing What My Heart Says Do - Tain't Nobody's Fault But Yours. These two sides, recorded in Chicago, show Georgia's voice as unaffected and pleasing as ever, but the tunes are far from the best. Accompaniment is by a fine alto, piano, and drums.

JAMES CARTER (De 7681) Death Cell Blues -- Death Letter Blues. These are far from as good as the titles suggest. Carter has a weak, effeminate voice, and little taste in singing or in his verses. The accompaniment by piano, guitar, and drums is average.

LOUIS JORDAN'S Tympany Five (De 7693) Fore Day Blues - You Ain't Nowhere. Half blues, half Harlem style. Jordan sings and plays alto well on the first side. The band's ensemble style is lively but a bit rough and jerky.

New York

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six weeks because of a split lip, and who was replaced by Al Killian, trombonists Bennie Morton and Dan Minor are out. Morton was replaced by Vic Dickerson. Minor, whose absence is only temporary, was being subbed for by Eddie Durham.

NBC is introducing a new weekly "swing session" broadcast on WJZ, this Sunday afternoon at four. The first program will feature Zutty Singleton's quartet.

Coleman Hawkins, who opened at the Golden Gate Ballroom February 2, has augmented his band to fourteen pieces. Claude Jones, who recently left Calloway and was reported joining Ella Fitzgerald, is in the trombone section. Hawkins' band also includes Bill Dillard, trumpet; Ernie Powell, ex-Benny Carter tenor man; Lawrence Lucie, guitar; and Johnny Williams, bass. And what's that rumor that Arthur Herbert, Hawk's drummer, may join Jan Savitt?

When Harlan Leonard's orchestra begins its first New York engagement, at the Golden Gate, on Saturday (February 10), the Harlem ballroom will again present a five-band "rodeo". Les Hite returns to the Golden Gate for two weeks; and these two bands will compete with Coleman Hawkins, Claude Hopkins, and the Milt Herth Trio.

Delmar Kaplan, Will Bradley's bass player, is leaving the band. Bradley, who opens later this month at the Famous Door, was the "band of the week" at the Hotel New Yorker February 4. Lennie Hayton takes the same job this Sunday.

Reports from Columbia Records indicate that the Columbia series of classic jazz repressings, promised more than six months ago, may soon materialize. The reissues will probably be released one at a time rather than in one large order.

Wayman Carver, sax man with Webb for years, is leaving Ella Fitzgerald to retire from the band business. Shorty Haughton, Chauncey's brother, replaced Nat Story in the trombone section of that band.

Harry James begins a week at the 125th St. Apollo Theater tonight. Out of town, Ted Lewis opens at the Syracuse Strand. Muggsy Spanier is still with him. Benny Goodman goes in for a week at the Pittsburgh Stanley.

Jack Teagarden plays the Raymor Ballroom in Boston from tonight to the 15th. Duke Daly, who opened at New York's Famous Door February 6, remains until the 20th. Fats Waller ends his long run at the Blatz Palm Gardens in Milwaukee tomorrow. Andy Kirk is out on a string of one-nighters in the midwest ending in the deep south.

Los Angeles

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afternoon jam sessions with guests sitting in.

The Lunceford band is definitely headed for Los Angeles with a one-nighter advertised for February 9 at the Glendale Civic Auditorium.

Looking for records under phoney names is bad enough, but Dave Stuart, the Jazz Man, found a blank Okeh with no name at all, that turned out to be Jelly Roll Morton's "Someday Sweetheart" and "London Blues". It was in a batch of samples that he obtained from the Spikes Brothers. Among the others was an unlisted Sippie Wallace with a great accompaniment by Sidney Bechet. It is Okeh 8197, "Off And On Blues." (S-73015B) and "I'm So Glad I'm Brownskin" (S-73014B). He found it as two one-sided pressings with white labels and titles hand written. Both sides have solos by Bechet. Stuart has moved his Jazz Man Record Shop to Vine Street near Santa Monica Boulevard.

-- Campbell Holmes.

Chicago

(Continued from Page 1)

Chicago's musical front is typical of February tempo; no organized bands are moving, except out of the city, but the boys on Randolph Street are working four and five nights a week. There are lots of jobbing dates, private parties, but taverns are letting their bands go. In short, no music for the ear, but enough for the musician.

I spent a good part of the other evening listening to Boyce Brown, and I regret to say he seems highly over-rated to me. Of course, good get-off alto players are few and far between, but that does not alter the standard of excellence. I have a strong apathy towards lightning ride men, and Boyce Brown's work often sounds too much like "Carnival in Venice" as executed by Del Staigers.

There is an ever-changing little outfit at the Playhouse on N. Clark Street which is good, though not yet good as a unit... I went to a jam session early the other morning, Al Washington and Tubby Hall being the mainstays. A lot of blues, and seven unforgettable choruses of "Lonesome Road" by Washington.

-- Donel O'Brien.

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